

*The*  
**MAJESTIC**  
Monthly



FEBRUARY, 1916

**Paramount Pictures**  
**COMING SOON**

**MARIE DORO**

IN

**"Diplomacy"**

**CHARLOTTE WALKER**

IN

**"The Trail of the Lonesome Pine"**

**MARGUERITE CLARK**

IN

**"Out of the Drifts"**

**BLANCHE SWEET**

IN

**"Blacklist"**

**MARY PICKFORD**

IN

**"Miss Jinny"**

**FLORENCE ROCKWELL**

IN

**"He Fell in Love With His Wife"**

**LENORE ULRICH**

IN

**"Paula"**

# The MAJESTIC MONTHLY

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FEBRUARY, 1916.

Columbus, Ohio.

## EDITORIAL

THE play's the thing" is an oft-quoted aphorism of Shakespeare. It applies just as truly to motion pictures as to the spoken drama which the bard of Avon knew. A well known moving picture manufacturer recently took this saying for his text and made a confession. At first, he says, people were satisfied with motion pictures, just so they moved. Then little plays were put on. The public demanded more. The producers began to put great throngs of people in them, but pretty soon the public demanded something new. The next thing was to use big sets. Thousands of dollars were spent just to make one cabaret scene or a prince's ball room. But the public wanted something else. That proved to be well-known stars. They were supplied. Then well-known plays by well-known authors. Some companies have over-emphasized one or other of these details. But this man has come to the conclusion, and a good one, we believe, that the play is the thing, no matter who wrote it, how big sets it displays, how many people are in it or how long it is.

It seems to this writer that the companies whose productions the Majestic uses have pretty consistently been following some maxim like this one of Rare Will's. The Famous Players have presented some wonderfully well known stage stars, but those who have had greatest success and which the company has given the greatest encouragement to have really made good on the screen. And some of them, like Mary Pickford, have achieved nearly all of their fame on the screen alone. The

Lasky company has divided its affection pretty evenly between stage and screen people and has produced excellent works with both. Geraldine Farrar and Fannie Ward are two of the stage people who have more than made good in pictures. Cleo Ridgeley, Blanche Sweet and Wallace Reid are some of the screen folk who have excelled in work for the same company. The Moroscoans have included some of the best stage people—Constance Collier, Cyril Maude, Dustin Farnum, Anna Held and Maclyn Arbuckle—but we must not forget on the other hands such a player as Myrtle Stedman, primarily a screen development, the one exception that tests the rule. So much for the personnel.

Then, too, these companies have not made the mistake of overemphasis on bigness, either in sets or in casts or upon well-known-ness, if we may coin a word in a different meaning from popularity, of either book or play or author. Very often—Dustin Farnum in "The Gentleman from Indiana" by Booth Tarkington and Pauline Frederick in "Bella Donna" by Robert Hitchens come readily to mind—the well-known player, play and author are strongly combined. That way success, whether artistic or commercial, is sure to lie.



The young actor with a smile, providing it is an intelligent smile, has made a long step toward screen success. Dustin Farnum and Hazel Dawn are two players who make good, effective use of the smile. There is another player of quite equal fame who misses some of her best opportunities, because she practically has no smile and yet should be adaptable to lighter roles. Of course an attractive mouth and perfect teeth naturally enhance this detail of appearance. And right in that connection, our prime favorites, Miss Pickford and Miss Clark, are not a whit behind.



# Musings of the Office Boy



THESE were two very auspicious occasions in Columbus last Month. One was the opening of the Athletic Club and the other was the Anniversary Dinner given to the Majestic family by the Big Chief. I wasn't at the Athletic Club, but I was at the Majestic Feed with bells on, and believe me, it was a regular party. My Old Friend Gus Schell fixed up a place in the front basement to look like Hades and after the last show at night we all filed into this underground grotto thirty strong. There was blue lights all over the place and little red devils painted all over the side walls and funny sayings about the Majestic bunch greeted you on every hand. The big show started when they brought on the Oysters on the Half Shell. Spike Hennessey, one of the janitors, said he couldn't eat his cause the inside wouldn't stay on his knife and the shells was fried so hard he couldn't eat em. Somebody yelled Chicken, and the colored troupes nearly kicked over the table. I've seen some feeders in my time, but I never saw such a slaughter of fish and fowl since Hackenschmit the wrestler eat seven beefsteaks, eighteen fried eggs, and four dozen pancakes at one sitting. They say we got team work around the Theater, and we know how to handle crowds, but the handlin of that fried Chicken was the most artistic thing that we ever done.

After the feed was over the Boss took it on himself to act as toastmaster and called on the folks for speeches. The Editor of the Majestic Monthly was called on first. He said he wasn't much of a speechifier, but could do better with a pen or a typewriter. One of the Janitor ladies rose to remark that she thought he could do right well with a knife and fork. Bob Newman the beau brummel on the front door was called on next and he recited a poem called "Gimme Gold Top or Gimme death." He didn't get neither, but he was lucky he didn't get the latter. Right here Miss Alice Bowser, who was on the entertaining committee sang "A Perfect Day," which considering the fact that we was in Hades seemed very appropriate. The Big Chief was next introduced. He got a rousin reception and he had it coming

to him. If every employer was like him there'd be no such thing as strikes or labor trouble. He must set up nights figuring how he can make the Majestic a nice place to come to and a pleasant place to work in. He made one of his famous Bill Bryans which brought down the House and called for an encore. After the speech makin we had songs. Miss Griffin, our stenographer, sang "Flitting Through The Park" or "Strolling Through The Underwood." Clayton Weber, Forest Wilson, and Roy Schumacher, our three best motion picture operators sang, "We Took Out the Power 6A, but we're goin to Leave the Power 6B." Gibson and Harbin, the Cashiers sang, "How many Please? Don't push, You've Got Lots of Time to Hurry Up." Superintendent Bailey and the ushers sang "Move Over Please and Make room for Mike and Lizzie." They sang in two keys and three flats, it would have sounded better in a padded cell. Mrs. Green, forelady of the cleaning Department, recited a poem entitled "The Majestic is clean, but I have seen a Vacuum Cleaner." Right here Rube Haskin, one of our Pianists, got hit in the eye with a Dill Pickle, and fell into the Piano. The operators with the aid of a pick and a pair of ice hooks were able to dig him out. After it got quiet Maud Wam-meldorf the daughter of the regiment sang, in a very touching manner, "She Sleeps By the Erie Canal." Her notes were so liquid you almost got the aroma from the Canal. Mr. Callis, our Organist, closed the services with a song entitled, "I'm Glad the Oysters come from Baltimore, cause That's Where I was Born."

Every Body had a corkin good time, and we're getting ready for next year. Here is hoping we will all be here.

We give the "newsies" an entertainment anniversary week. Say, you ought to heard them guys sing "Tipperary." The seven Wilhelm brothers sat in the front row. You couldn't tell whether they was singin' or cryin'. Outside of that, kids, you're a live bunch and you can play a return next year.



# HAZEL DAWN

## in "My Lady Incog"

Paramount Picture, Produced by Famous Players Company.

### CAST OF CHARACTERS

Nell Carroll .....HAZEL DAWN  
 Teddy De Veaux .....Robert Cain  
 Rene Lidal .....George Majeroni

Mrs. De Veaux.....Dora Mills Adams  
 Chief of Police.....Franklyn Hanna  
 Bull Rice .....Frank Wunderlee



Nell Carroll of Carrollton finds herself penniless in her ancestral home, mortgaged and in danger of seizure. Obtaining employment in a private detective agency she is put to work on a baffling case. Several beautiful homes in an exclusive summer colony have been robbed and there is every evidence that the work is being done from the inside.

Accordingly Nell is assigned to visit the town, where the newspapers herald her as the Baroness Du Vassey. Under this title she is introduced into the fashionable set and is taken up by a Mrs. De Veaux, at whose home she becomes a guest. Clues point to her hostess' son, Teddy De Veaux, as the probable

thief. This is disappointing, as they have become interested in each other.

Rene Lidal, head of the real band of crooks, becomes suspicious of the baroness' authenticity and decides to outface her by announcing himself as the Baron Du Vassey, her husband.

The arrival of the "baron" causes real consternation in the heart of Nell Carroll, who does not know whether she has chanced upon the name of a real nobleman or whether she is confronting an imposter.

That night, again following a clue which she thinks leads to Teddy, she discovers two men, whom she had not suspected, attempting to rob the De Veaux safe. There is a thrilling midnight battle which leads to the unraveling of still other mysteries.

*Sunday and Monday, January 30 and 31*

# HER FIRST REAL ACTING

WHO of the hundreds who have seen Anna Held in musical comedy ever saw her in a role where she had to be taken seriously? You will be able to see her in such a part shortly at the Majestic and doubtless will be surprised at the dramatic finesse she displays in "Madame La Presidente," the French farce which Oliver Morosco has given her to serve as a vehicle for her first screen work and in which the chic Parisienne appears as the capricious Mlle. Cobette.

One morning, soon after her signing a contract with Oliver Morosco for her initial motion picture appearance following her arrival from the French battle-front, the famous Anna was discovered by a friend at her New York hotel making faces at a collection of mirrors surrounding her bed. Completely taken by surprise the caller inquired as to the cause of the new whim—that of lying in bed and smiling at surrounding mirrors. "I am practicing for the moving pictures," exclaimed the actress with her delightful French accent and displaying a worried look in her famous "naughty eyes."

At the Los Angeles studio of the Oliver Morosco Photoplay company the same troubled look was in evidence. "This is the first real acting I have ever had. People have seen me only as trying to look pretty and cavort gaily on the musical comedy stage but never in real dramatic art. Now I have the opportunity and am going to make the most of it." And she did. At first she was not pleased with herself before the camera. This feeling, however, was not shared by more than a score of actors, actresses, directors and technical people at the studios. Far from it—they crowded around her, with the scenes over, and showered congratulations on her as she beamed and smiled in bewilderment. "Then I really

can act?" inquired the doubtful Anna.

It was then that she revealed an ambition, which is nothing more nor less than that she appear not only in the more legitimate comedies in the future, but in dramas as well. "I am very happy in my new work," she sighed, as she reclined gracefully in a massive arm chair while waiting for the next scene. "I really had stage fright all over again when I first appeared before that camera. It was a most uncomfortable feeling, but it soon vanished and even while I was wondering whether I could remember the lines I had used in re-

hearsal the scene was being photographed and I did not know it, believing that I was only rehearsing again."

The great difference in make-up for the stage and the screen was the most puzzling obstacle Miss Held encountered. Three tests in make-up were all disappointments to her and she finally was persuaded that rouge makes one look haggard and sickly on the screen and that it is next to impossible to use too solid a "foundation" with grease paint. But Miss Held proved the worst critic and would not yield to the intricacies of making up for the



ANNA HELD

screen, an art which she has now mastered to her own satisfaction.

Anna Held laughed at the conclusion of the first scenes—laughed at herself—because while others, looking on, whispered in admiration of her work, she felt she was out of place. But it was not long before the enthusiastic Parisienne became used to all the strange surroundings and technical mysteries of the studio. She studied every phase of the work and sacrificed many evening suppers and parties in order to be at the studio at nine in the morning ready for work. Anna Held has discovered that she can act, but others knew it before she found it out.



## MABEL TRUNNELLE & MARC MAC DERMOTT in "The Destroying Angel"

*By Louis Joseph Vance*

Produced by the Kleine-Edison Feature Service.

### CAST OF CHARACTERS

Mary Ladislas .....	MABEL TRUNNELLE	Max .....	Walter Cravan
Hugh Whitaker.....	MARC MAC DERMOTT	John Merton .....	Fred Jones
Carter Drummond .....	George Wright	Mary's Father .....	John Sturgeon
	A Clerk .....		William West

**M**ARY LADISLAS had incurred her father's displeasure by her theatrical inclinations and had eloped with the family's chauffeur chiefly because he lauded her ambitions, but on the way to obtain a license to marry, his motor car was overturned and he was killed. Self-exiled from home, Mary attempted suicide, but was saved by Hugh Whitaker, an invalid "on his way west to die," as he thought. Pitying Mary he married her, gave her a letter to his business partner instructing him to provide her with everything she needed, and proceeded westward. Mary went on the stage and proved a success. She was told that her husband died in the West,

and she grieved sincerely. In the course of time she consented to marry a young actor who was secretly murdered by Mary's theatrical manager, himself in love with Mary. Years passed, and Mary was persuaded to engage herself to marry—this time to a young millionaire. Tragedy blighted this romance when the same theatrical manager added another murder to his crimes by killing Mary's fiance. It was then she stigmatized herself as "The Destroying Angel," and regarded herself as a marked woman, shunned the attentions of men. While on the stage one night she sees her husband, who renews his attentions. She fears for another tragedy, but it is averted in a most unusual way.

*Tuesday and Wednesday, February 1 and 2*



# Just About Ourselves

THE spirit that manifests itself in any organization—whether commercial, philanthropic, educational or otherwise—is something to be looked for and to be fostered, if it is worth it. The Majestic spirit was present to a very noticeable degree late Sunday night at the dinner which the general manager of the Majestic theater gave for those whom the menu aptly termed “the Majestic family.” The spirit, too, was epitomized in a speech which the host made in which he said that the theater sought three things, “Courtesy, which the employes may all extend to patrons; cleanliness, which always remains a requisite in a first-class theater, and publicity, which is the means of letting the people know what the theater is trying to do.” These are three most essential matters, as any student of picture playhouse conditions must admit, and the exercise of the three contributes very much of the spirit which we believe distinguishes the Majestic from the average playhouse of the sort.

Courtesy has always been sincerely sought by those who have aimed to make the Majestic a success. The managers, superintendent, doormen, ticket sellers, ushers and others who come in direct contact with the public have always borne this in mind, with what results their patrons must best judge. Cleanliness has always been emphasized. Here again the ushers are able to help a great deal and the efficient cleaning staff come in for the major part of the credit. Patrons from out of town have time and again come into the theater and on going out have asked, “How long has the Majestic been open?” Upon the reply, “a year,” “a year and a half” or “two years,” as the case may have been, they have frequently expressed great astonishment. “Why, I would have thought it less than a month,” one said the other day, “everything is so spick and span.” Publicity has been exercised of course through the newspapers, while this present publication has been the outgrowth of a desire to set down certain things for the benefit of patrons which cannot be conveniently nor so practically put before them in any other way.

But there is another detail that must also

be named and that is the rigid adherence to ideals, as regards the quality of attractions. The Majestic aims first of all to be a family theater and it tries to present pictures to which the whole family may safely be brought. The fact that the Paramount companies issue such a high grade of pictures from the literary, the artistic and the ethical standpoints, has made this comparatively easy, but rigid censorship has always been exercised. Many and many has been the picture that has been turned down, simply because it would not have measured up to the Majestic ideal, the ideal in whose formation the patrons, by their loyalty, have had a large share.



A Worthington patron of the Majestic late last month wrote the Majestic a letter which is of the kind to gladden the heart. He and his wife, he says, especially desire the return of two pictures, “Still Waters” with Marguerite Clark and “The White Pearl” with Marie Doro. The former will be returned February 2. He also relates that they had witnessed “An Alien” with George Beban and “Temptation” with Geraldine Farrar twice at the Majestic and would like to see them again.

“The Majestic,” he adds, “is filling a long felt want in Columbus for really worth while pictures and it affords me pleasure to wish you every success in a continuance of your present policies.”

It will be noted that the pictures which have especially delighted these film-followers are all Paramount productions.



Full many a star of purest ray serene will never know the sky of the photoplays because he has failed to study the medium. Valerie Bergere goes to every photoplay she has time for. Some day the screen will get her and she will be ready for it.



Doubtless many people have noted the new uniforms that the Majestic ushers are wearing, giving the lads a rather more martial appearance and yet not of so pronounced a nature that it could offend the most Bryanesque pacifist.





## BLANCHE SWEET in "The Ragamuffin"

By *William C. DeMille*

Paramount Picture, Produced by Jesse L. Lasky Company.

### CAST OF CHARACTERS

Jenny .....	BLANCHE SWEET	Jenny .....	Mrs. Lewis McCord
Bob Van Dyke .....	Tom Forman	Jack Dexter .....	Park Jones
Beth Van Dyke.....	Minnette Barrett	A Broker .....	James Neill
Kelly .....	William Elmer		

**T**WO children are born, one in a fashionable home in Washington square, the other in the slums of New York. We see them on their third birthday; Bob, the rich little boy, surrounded by the presence of love and care; Jenny, the poor little girl, stealing an apple from a fruit stand. We see them getting their education: Bob, under the care of a private tutor, and Jenny learning to read through stolen glances at the *Police Gazette*.

When they are grown up, Bob Van Dyke and his sister, Beth, now orphaned, are caught in the whirl of a gay social life and are spending the fortune left them by their parents. Jenny, left alone in the world, has been adopted by Dugan, an old crook, who stands in the

place of a father to her, and who makes use of her in his illegal calling.

The young cracksmen, Kelly, suggests to Dugan that they burglarize a house in Washington Square by putting Jenny through the basement window and have her open the front door for them. Jenny is captured by Bob, who is about to turn her over to the police but, in questioning her, sees, through her girlish beauty, a soul struggling for expression, and he determines to save her.

Jenny, never having heard of right and wrong, is fascinated by the rich young man and when he leaves his money on the table and says that he will go upstairs "until he hears the front door close behind her," she realizes that she has found someone in the world who will trust her, and he does, through trying circumstances.

*Thursday, Friday, Saturday, February 3, 4, 5*

# BURTON HOLMES Traveler

ONE of the recent triumphs of the Paramount corporation, through the sagacity of its president, W. W. Hodkinson, was the association with that organization of Burton Holmes, undoubtedly the most famous traveler and lecturer upon travels in the world today.

Not only the first to utilize the motion picture in the illustration of travel pictures, Mr. Holmes was also the first of his profession to realize the advantages to be derived from making his own pictures. To this end he learned the art of motion picture photography. Now he has brought to the motion picture world genuine and original pictures of scenes where action is the keynote of interest. He has visited the natives of the most remote lands and, being much more likely to find interesting phases of the life than the average travel photographer, he has obtained some "human documents" of the most extraordinary interest.

Practically eight months out of every year Mr. Holmes devotes to the search for something new and interesting, no matter to what part of the world it may take him. He is going to continue these travels and all of the pictures taken by him, as well as those in his library which have not been shown, will be at the disposal of the Paramount corporation.

These pictures will take Majestic audiences to all the interesting places in North America from Alaska to Florida and from the Niagara falls to the Yosemite valley. They will provide screen excursions as well to Japan, China, Java, Philippines, Ceylon, India, Korea, Russia, Germany, Norway and Sweden and will take a typical Holmes tour through England, Ireland, Scotland and other sections of this wonderful old world.

If anyone has hunted for an exhaustive biographical sketch of Mr. Holmes he has doubtless been disappointed. The reason therefore is Mr. Holmes' own statement that his biography is to be found in his lectures—thirty in number—which he has delivered all over this country and in other countries and which have been published in ten large volumes by an American publisher.

Elias Burton Holmes is his full name and he was born in Chicago in January, 1870. It would be rather humorous to call Chicago his "home," for so extensive a traveler could not really have a very permanent home. But the Windy City has at least been his headquarters. He inherited his love for travel, for other Holmeses had been devoted to the journeys abroad and the wanderlust was strong in his veins. In 1883 he acquired a love for photography. Three years later he traveled abroad, taking pictures ever since. In 1890 he appeared before his first audience, the members of the Chicago Camera club, reading and illustrating a lecture which he called "Through Europe With a Camera." In 1893 he made his first professional appearance in the recital hall of the Au-



BURTON HOLMES

ditorium, Chicago, describing a journey to Japan. Kind friends and curious acquaintances insured the success of this venture and encouraged Mr. Holmes to enter upon a career in which his labor has been truly a labor of love. In 1897, on the retirement of John L. Stoddard from the field which he had created and occupied so successfully for eighteen years, Mr. Holmes found himself prepared to carry on the work just as Mr. Stoddard has. He remains today America's most famous traveler.



## DUSTIN FARNUM

### in "The Call of the Cumberlands"

*From the Book and Play by Charles Neville Buck*

Paramount Photoplay, Produced by Pallas Pictures.

#### CAST OF CHARACTERS

Samson South .....	DUSTIN FARNUM	Tamarack Spicer .....	Dick Le Strange
Spicer South .....	Herbert Standing	Aaron Hollis .....	Joe Ray
Wilfred Horton .....	Page Peters	Sally Spicer .....	Winifred Kingston
James Farbish .....	Howard Davies	Adrienne Lescott .....	Myrtle Stedman
	Mrs. Lescott .....		Virginia Foltz



Torn between a love for his mountain home and a mountain girl and a desire to work out a God-given talent with paint and canvas Samson South, fighter and dreamer and a coming leader of the clans of the Souths, whose feudal activities with the Hollman faction in the Cumberland mountains have been halted by a truce, leaves for New York. Reluctantly he parts with Sally Miller, the sweetheart of his youth, and sighs at the prospect of lost association with nature's charms.

At the zenith of his success, his crude ways fading under the polish of etiquette taught

him by the beautiful sister of his artist-benefactor, who discovered him in the mountains he is prompted to return because of the breaking out of hostilities anew. First avenging his father's earlier death, Samson South leads his clan in a desperate battle with the Hollman faction, liberating four of the Souths from jail and finally forcing the enemy to ask for permanent peace.

Sally Miller improves the time of South's absence to add to her meager education with books, and she, taking inspiration from fashion magazines, improves as best she can her personal appearance. Whether she succeeds in keeping his love or not, the spectator must determine for himself.

*Sunday and Monday, February 6 and 7*

# The CHILDREN'S HOUR

BY the time this magazine is in the homes of its readers and they have had a chance to glance through its contents, the third one of the Saturday morning performances for children will have been given and three worthy Columbus enterprises of a philanthropic nature will have been benefitted, namely, the Home and School association, the Children's hospital, and the Shoe fund. The performance for the latter was scheduled for Saturday morning, January 29. Seven other performances are to come.

The Juvenile Motion Picture committee feels greatly encouraged with the success of the first performances, with the quality of pictures supplied, with the undoubted enthusiasm with which the children entered into the various features of the showings and with the generous disposition shown on the part of patrons. Many of them and many of the general public have felt greatly pleased that such work was being undertaken and naturally the friends of the Majestic are gratified that it was the first theater to announce any such plan and the first to carry it through a successful inception. These performances are primarily for the children and during the intermissions they are also by the children, for they sing with a vigor and a heartiness that are not to be gainsaid.



"What is the little one thinking about? Very wonderful things no doubt, Unwritten history, Unfathomed mystery," wrote Holland, the American poet, in his speculations about the mind of a baby. And so, as the casual observer watches these little ones, some of them not very old, even as children go, he is filled with wonder as to what these little folk think of what is before them. What wonderment they must feel about those curious children of Holland, how strange must seem to them that odd analysis of animal movements, what sort of a heroine does Joan of Arc seem to them, exactly how does the humor of a cartoon comely appeal to them? They are satisfied—there is no doubt of that, for it is written on their shining faces; but just HOW does it get into that small brain, just WHAT do they think of it all?

We have on record one example of impressions and it is given to us through the kindness of one of the workers at the Godman guild. One of the tots of the guild is Joseph Albanese. We do not have his exact age, but he is a very small lad as yet, who is very little past the period of "the cat is on the mat" in education. We wish every reader could see the big bold handwriting with which he put down these memories of the cartoon comedy, "When Mice Make Merry" (we follow his orthography strictly): "First of All there was a little mouse and a pusse cat and the mouse lived in a whole. the mouse was starving and they set a plane to meet in Mrs mouses house. and so they started. and so they come to the chees box. they scatcht until they made a whole in the box. and they stold the chees. and they started for the bread. and they stold the bread. and they slipped the loaf of bread in a whole. and so they were tired and wanted to sleep and there was a black ladie sleeping and they wanted to sleep and there was a ladie sleeping and they wanted to sleep and there was a ladie sleeping and the mouse said lets go and sleep on her head. and so instead of sleeping on her head he went in her mouth. and shea tried to pul him by the head and got him by the tail."



It was on Sunday morning, January 16, that the Majestic had one of its interesting parties of the year, the annual entertainment for the newsboys of Columbus. It was on this occasion that they were diverted by a showing of "The Foundling" and by the presentation to each one of a box of candy, appropriately inscribed and bearing a picture of most newsboys' favorite actress, no other of course than Miss Pickford herself. There were a thousand newsboys from the Dispatch, Citizen and Journal present at this morning performance which is always as pleasant an occasion for the management of the Majestic as it seems to be for the boys themselves.

Get a thousand live newsies together and you have SOME party. The Majestic hopes to have these coming men with it many other years.



## MARY PICKFORD in "RAGS"

*By Edith Barnard Delano*

Paramount Picture, Produced by Famous Players Company.

### CAST OF CHARACTERS

MARY PICKFORD as "Rags," with Marshal Neilan, Joseph Manning, Paul Ferguson, John Hardesty and Keith Duncan in Her Support.



Alice McCloud, a winsome girl, living in a small town, is loved by two men. One, Hardesty, is president of the bank, and Ferguson is head cashier. Both propose to her but she accepts Ferguson and goes West with him. There she dies, leaving a daughter whom her husband nicknames "Rags" because she usually is wearing them. After 16 years we see her again. Her father has become a drunkard and "Rags" has little love for him, but is always defending him against the malicious tongues and the equally malicious hands of the town. Her intense fight for existence finally wins the sympathy of the townspeople.

A nephew of Hardesty comes to a nearby town and eventually meets "Rags." Later he

comes upon her father who is beating her. He gives Ferguson a sound thrashing and "Rags" instinctively flies to her father's defense. But when she realizes his good intentions she grasps his hand and expresses forgiveness.

Her father, fatally wounded in a hold-up in which "Rags" interferes, writes to Hardesty asking him to take the girl for memory's sake. This the banker does, and "Rags" goes to a finishing school.

When she returns the elder Hardesty receives her gladly. His health is failing, however, and his lawyer notifies his nephew. Upon his arrival the young man meets the girl whom he had sought far and wide, after her sudden disappearance. The uncle leaves a clause in his will directing the boy to marry the ward. No requirement could have been more to his liking.

*Return Engagement, Tuesday and Wednesday, February 8 and 9*



# Paramount Points



EASILY the film sensation of the year was the news that some company, other than the Famous Players, had offered Mary Pickford \$6,000 a week for a year of 52 weeks to appear in pictures. That she refused this offer and entered into an agreement with the Famous Players without any fixed salary but in a partnership, speaks volumes for her appreciation of the associations that she has formed in that company and of the high degree of artistic performances that this branch of the Paramount corporation has vouchsafed her. "There comes a time," Miss Pickford said—we are not quoting her exact words—"when money is not all to a player. I have reached that time when happiness means more to me than anything else and I am sure that I will find it in the future, as I have in the past, with the Famous Players. I have the highest regard for the men in control—Mr. Zukor and the others—and I feel sure that they will give me such presentations as I could not have anywhere else."

The scheme that has been adopted is quite unique in the history of motion pictures just as Miss Pickford's ability and her popularity are also unique, this too in the strict sense of that much abused adjective, namely, "the only one of its kind." A year ago Miss Pickford's contract with the Famous Players expired and she was reported to be about ready to sign up with three other different companies. But the Famous retained her at \$104,000 a year. The film world gasped. Could any actress be worth \$2,000 a week, was asked on every hand. So when these other tempting offers were made this year, Miss Pickford, doubtless knowing that she was being paid about all any player could reasonably ask, became a partner to an agreement which was as just to her employers as to her. She entered into a partnership with Adolph Zukor, he taking 50 per cent and she 50 per cent of the stock. So, instead of being a salaried player, she is now a half-owner of herself, as it were, for she will profit by half the total income from the sale of her photoplays the world around. Her decision to remain on the Paramount program will be good news for her multitude of Columbus admirers.

The Paramount corporation early last month occupied its new offices in New York. They extend over the entire eighth and ninth floors of the Rogers Peet building, recently erected at 485 Fifth avenue. They are splendidly equipped to give the maximum of service to the great Paramount system, which includes of course the loyal Paramount public.



The future of Marie Doro is now assured and it means that she is to remain in Paramount pictures, despite rumors to the contrary. She was given permission to appear in one other production on the Pacific coast, where she also was married a few months since to Elliott Dexter, who played with Marguerite Clark in "Helene of the North." She remains with the Famous Players until she has done the promised performance of her famous role in Sardou's "Diplomacy." Then she will go with the Jesse L. Lasky company about the first of March, which will give her an opportunity to remain for a considerable period in California with which state, like many another, she has become infatuated.



A letter was recently handed to the Majestic manager by a High street mailcarrier which was addressed in a rather scrawly penciled hand to "Miss Mary Pickford, the world's most popular girl and highest paid artist." This latter fact has proved a considerable publicity asset to Miss Pickford, but it is beginning to grate upon her sensibilities just a little. Doubtless, she will be pleased, however, with the compliment on this unaddressed, yet sufficiently addressed envelope.



Anita King, "the Lasky-Paramount girl," who carried the Paramount banner 'cross continent recently, led the grand march at the New Year's eve ball given by the Southern California Exhibitor's association. William Farnum was her partner. Miss King is to appear before long in a new production with Victor Moore and then "her own photoplay," which will be based upon her memorable trip, will be screened.



## PAULINE FREDERICK

in "The Spider"

By *William H. Clifford*

Paramount Picture, Produced by Famous Players Company.

### CAST OF CHARACTERS

Valerie St. Cyr.....PAULINE FREDERICK  
Joan Marche .....MISS FREDERICK

Julian Saint-Saens .....Thomas Holding  
Count Du Poissoy .....Frank Losee



Valerie St. Cyr, at the opening of the story, is a stunningly beautiful woman who is living with Count Du Poissoy. She has deserted her husband and little daughter several years earlier under the spell of the count's great wealth. They have lived together in comparative harmony since then, but have found no great happiness. Meantime, Joan, the deserted daughter, has blossomed into young womanhood and is in love with an artist named Julian.

Valerie conceives the idea of having Julian paint her portrait and when he refuses because of her unsavory reputation, she resorts

to a ruse. Going to his studio in rags she implores him for employment. As his work progresses she falls in love with him, little suspecting that he is betrothed to her daughter. His failure to respond to her advances arouses her ire and she plans revenge.

The count has noticed Joan and found that Julian loves her. They plan to abduct the girl and are successful, the count taking her to his rendezvous. But while he is telephoning to Valerie about his conquest, the girl stabs him to death.

Valerie meantime learns that Joan is her daughter and she rushes to the count's apartment. The denouement is unusual and dramatic.

*Thursday, Friday, Saturday, February 10, 11, 12*



## HELEN WARE in "Secret Love"

By Robert Leonard

Founded on Mrs. Frances Hodgson Burnett's Novel, "That Lass O' Lowries"

Produced by Bluebirds Photoplay, Inc.

### CAST OF CHARACTERS

Joan Lowrie .....	HELEN WARE	The Rector .....	Maro Robbins
Dan Lowrie .....	Jack Curtis	Paul Grace .....	Harry Southard
Liz .....	Dixey Carr	Foreman .....	Warren Ellsworth
Fergus Derrick .....	Harry Carey	Anice .....	Ella Hall
Ralph Lansdale .....	Harry Carter	Craddock .....	Willie Marks
	Mother .....		Lule Warrenton



In the Lancastershire collieries, be it known, women work above ground, handling and disposing of the coal that their men dig from below and send to the surface. This work creates a type of self-reliant and, sometimes, conspicuously rugged female, born to labor and bred to the hard task of manual toil. Old Man Lowrie has grown to be the bully of the village; his daughter, like all her kind, works by day and keeps his home as best she can. The "Lass" secretly loves the chief engineer of the mine.

At the time of the story there is trouble in the mines because the precautions against the explosion of "fire damp" are continually violated by Old Man Lowrie, bully of the coun-

tryside. After vainly attempting to enforce compliance with the rules, the chief engineer, in a fistic encounter, subdues the recalcitrant Lowrie.

The rich owner sends his milk-sop son to gather an idea of conditions, but the only idea the fop puts into operation is to lure from home a frail girl of the village by his promise of fine clothes and easy living. Running through the story is the rector's daughter, a refined young girl who busies herself with missionary work among the villagers.

Old Lowrie, licked but vengeful, attempts to murder the engineer. The stay in hospital of the wounded man serves to ripen his attachment for "The Lass" into perfect love, and the rector's daughter takes the girl of the mine in hand to educate and fit her to be the wife of the engineer.

*Sunday, Monday, Tuesday, Wednesday, February 13, 14, 15, 16*





## FANNIE WARD in "Tennessee's Partner"

*By Bret Harte and Scott Marble*

Paramount Picture, Produced by the Jesse Lasky Company

### CAST OF CHARACTERS

Tennessee .....	FANNIE WARD	Kate Kent .....	Jessie Arnold
Jack Hunter .....	Jack Dean	Bill Kent .....	R. Bradbury
Romaine .....	Charles Clay	Gewilliker Hay .....	Raymond Hatton
The Padre .....	James Neill		

**T**ENNESSEE" is the name given a little baby by a company of "49ers" on their trip across the great plains to California.

Jack Hunter, a young boy of seventeen, who is working his way across the country by caring for the horses, takes a fancy to her and finally, Bill Kent, Tennessee's father, invites the boy to join his party. On the last night before reaching the gold fields, Kate Kent, Tennessee's mother, elopes with Tom Romaine, a young scapegrace, deserting her husband and baby. Hunter sees the two flee and tells Kent. In the pursuit that follows, Romaine shoots Kent and the man and woman escape. Kent is just able to write the following message before he dies: "Jack

Hunter gets my outfit to look out for the little one. Romaine did this."

Hunter looks after Kent's outfit and solemnly promises to make "Tennessee" his partner in all he has or ever may gain.

Upon reaching California, Hunter leaves "Tennessee" in the hands of a good old padre of a mission, where she is brought up in ignorance of her tragic start in life. Hunter continually writes to her but only signs his letters "your kind and loving father," so the little girl grows up with the great love in her heart for the father she has never seen.

Fifteen years later, Jack Hunter strikes it rich and makes little "Tennessee" an heiress. How she finds her people makes an absorbing story.

*Thursday, Friday, Saturday, February 17, 18, 19*

# PLAYERS *of the* MONTH

WHEN Helen Ware was secured to play the stellar role in "Secret Love," which is a dramatization of Mrs. Burnett's novel, "That Lass o' Lowries," she approached her work without fuss or feathers. She gave none of the usual outpourings of timidity, if she had any; she made no lengthy comparisons of screen and stage work; she was practiced enough to know that acting is acting, no matter where it is. What she actually did say was this: "The role I have in 'Secret Love' is about the most congenial I ever played. The emotions of the rugged child of the coal mining life, as I adapt them to myself, carry an appeal that amounts almost to fascination." Miss Ware is known to spoken drama in Columbus through her appearance as Mary Turner in "Within the Law."



Dustin Farnum, who appears this month in "The Call of the Cumberlands," comes from New England where he was born in 1876. He is a quarter of an inch taller than his six-foot brother William, weighs 180 pounds and (listen, Caroline!) has brown hair and eyes. His success on the stage was great but even greater have been his film achievements in "The Squaw Man," "The Virginian," "Captain Courtesy" and those two plays by his friend, Booth Tarkington, "Cameo Kirby" and "The Gentleman from Indiana."



Hazel Dawn, who will be seen in "My Lady Incog.," was recently requested at the Famous Players studio to pose in a picture showing a beautiful girl caught in the act of flirting with a handsome youth. "All right," she answered, "but how do I do it?" Whereupon some brute within earshot guffawed.



Three of the speediest motor boats were used in preparing a chase at sea as a part of the Kleine-Edison drama, "The Destroying Angel," in which Mabel Trunnelle and Marc MacDermott appear. They cleave the water at a terrific speed.



The amount of money involved in Oliver Morosco's securing the services of Anna Held

for the one photo-play, "Mme. La Presidente," was \$25,000. Mr. Morosco considered himself a lucky man at that, for Miss Held's artistic reputation is world wide and is quite individual. Her first stage appearance was in London. Among the plays in which America has seen her are "A Parlor Match," "La Poupée," "Papa's Wife," "Miss Innocence," "The College Widower" and "The Parisian Model."



William C. DeMille, director general at the Lasky studios, is personally directing each of the releases in which Blanche Sweet appears. Upon finishing "The Ragamuffin" he immediately started on another, as yet unnamed.



There is an odd coincidence in the program for this month at the Majestic. The next week after Miss Sweet appears in "Ragamuffin," Mary Pickford will be seen in "Rags." Such premier players can indeed afford to appear in rags, for in these cases they are nothing less than "royal raiment."



John Barrymore is said to have practiced duelling secretly for some weeks for the fencing that he did in "Nearly a King." Those who faced the famed comedian in these scenes vouch for the truth of the statement. This he is supposed to have done in the privacy of an estate which this prince of legitimate comedy purchased on Long Island.



Fannie Ward recently bought a home in Hollywood, Cal., which she expects to make her permanent home, so great is her satisfaction in the work with the Jesse Lasky company and so complete her contentment in California's eternal summer. Miss Ward also owns a home in Barkley Square, London. She was about to dispose of it recently when the prospective buyer sighted a Zeppelin in the distance. Negotiations were off, at once.



Versatile Miss Frederick is becoming more and more popular. What a contrast between the two types she has portrayed, Bella Donna and Lydia Gilmore!



# ANNA HELD

## in "Madame La Presidente"

By *Maurice Hennequin and Pierre Veber*

Paramount Picture, Produced by the Oliver Morosco Company

### CAST OF CHARACTERS

Mlle. Gobette .....	ANNA HELD	Mme. Galipaux .....	Lydia Yeamans Titus
Cyprian Gaudet, Minister of Justice.....		Denise Galipaux, the daughter....	Helen Eddy
.....	Forrest Stanley	Marius .....	Howard Davies
Augustin Galipaux .....	Herbert Standing	Leroux .....	Dick LaStrange
Octave Rosimond .....	Page Peters	De Berton .....	Robert Newcomb
	Pinglet .....		Frank Bonn



Anna Held

This sparkling European play tells of the troubles started by the fondness for gaiety of three mature French judges. With an eye to securing his good graces, they enjoy losing an occasional game of whist to their superior, Judge Galipaux. M. Galipaux's life burden is an ambitious wife. An escapee with the leading lady of a theatrical troupe, Mlle. Gobette, lands the three judges on the carpet for a severe reprimand. The offending actress being evicted from the hotel. Like an inspiration, a way out of their pre-

dicament comes to one of the offenders.

That night on returning from seeing his wife on her train to Paris, M. Galipaux finds his house occupied by a strange but very beautiful woman, who refuses to leave.

Unexpectedly M. Gaudet, the handsome and irreproachable Minister of Justice, arrives. He is fascinated by Gobette, whom he believes to be Mme. Galipaux. Still posing as Mme. Galipaux, Gobette comes to Paris to call upon him. Scenting a possible scandal, Marius, the head usher, lays a trap. Mlle. Gobette calls and the trap is sprung. From then on events crowd quickly upon poor Gaudet.

*Sunday, Monday, Tuesday, Wednesday, February 20, 21, 22, 23*



## “NEARLY A KING”

*By William H. Clifford*

### With an All-Star Cast

Paramount Picture, Produced by the Famous Players Company

#### CAST OF CHARACTERS

The Prince of Bulwana.....	John Barrymore	Helene .....	Katherine Harris
Jack Barrymore .....	Mr. Barrymore	Grant Mason .....	Harry Jay Smith
Regent of Okam.....	Russell Bassett	Olaf the Spy.....	Fred McQuirk
	Daisy, the Stage Favorite..		Beatrice Prentice

**A** YOUNG American has the misfortune to resemble the Prince of Bulwana, an adventuresome spirit who is just about to be married, for state reasons, to a princess he has never seen. But the prince loves Daisy, an actress, and vows he will marry her, instead of the Princess of Okam.

The Regent of Okam has summoned the princess back to the Balakans from America where she is attending school. On the steamer, by one of those curious sea accidents, she meets the American. They become close friends.

No sooner does Jack land in London than he is robbed of every cent he possesses and is forced to become a cabby. While he is snatch-

ing his first meal (of pigs' feet, bought from a peddler) he meets Helene. He juggles hats and escapes recognition.

Meantime the prince arrives in London to marry the actress in secret. A spy drugs him. He takes refuge in Jack's cab and on recovering sends Jack to the trysting place with a note. Helene and the actress are staying at the same place. Jack is mistaken for the prince; seized and blindfolded and forced to marry the princess, without knowing she was the girl he knew on the steamer. Then the deception is discovered and the regent threatens the real prince with death. The climax mingles humor and furious excitement.

*Thursday and Friday, February 24 and 25*



# MARGUERITE CLARK

in "Still Waters"

By Edith Barnard Delano

Paramount Picture, Produced by Famous Players Company.

### CAST OF CHARACTERS

Nesta .....	MARGUERITE CLARK	Drasa La Rue.....	Ottola Nesmith
Joe Martin .....	Robert Broderick	Jed Perkins .....	Phillip Tonge
John Ramsay, M. D.....	Robert Vaughn	Mike the Kick.....	Robert Conville
Ringmaster .....	Arthur Evers	Bounding Bonnell .....	Harry La Pearl
	"Sally Ann" (the mule).....		Herself



When old man Martin's only daughter eloped with a circus performer it was a bitter blow to him. When she returned a year later after being deserted, he refused to forgive her, but he did take away from her her baby. Fearing that the child would meet the same fate as her mother he seeks seclusion on a canal boat and gives her every educational advantage.

A vivacious and ambitious girl, Nesta frets at the restraint and finally slips away to a neighboring orchard where she meets Dr. Ramsay, the young owner. They fall in love. But Mrs. Ramsay has other ambitions for her son.

The circus, the first that Nesta has ever seen, comes to the neighboring town. She runs away from the boat to see the performance. She attracts the attention of the circus folks and substitutes for Pierrette when the woman

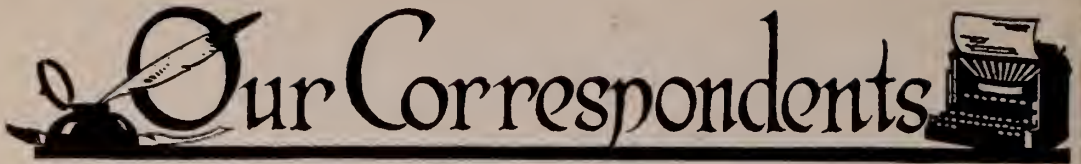
taking that character falls ill. A fainting scene arranged by another girl makes her unjustly suspicious of the loyalty of Ramsay. Angered by her grandfather's strictness and her lover's apparent defection, she runs away with the circus.

She finds, however, that the only person she can trust in the troupe is the sick woman for whom she substituted. The ringmaster marks her for his own and only by flight does she escape his vicious designs. Fleeing down the towpath to the canal boat, with the ringmaster in pursuit, Nesta arrives at the cabin safely, but finds it empty.

The old man, shocked at the girl's flight, has become critically ill and has been removed to Dr. Ramsay's place. The doctor, learning the reason for the illness has gone searching for Nesta. Missing her at the circus he finds her at the canal boat just in time to rescue her from the ringmaster. The sick woman proves to be her mother and the doctor her true lover.

*Return Engagement, One Day Only, Saturday, February 26*

# Our Correspondents



## To the Query Editor:

(1) Has Mary Pickford any children? If so, how many?

(2) Did Mary Pickford play in "In the Bishop's Carriage?"

(3) I think Fannie Ward in "The Cheat" was one of the best photoplays I have ever seen and hope the Majestic will have a return engagement of it. GERALDINE.

*Answer:* (1) No.

(2) She had the leading role in that production, which was her first with the Famous Players.

(3) Many others agree with you. When these words were written the management was making a very earnest endeavor to return for an early date, this photoplay, which has been acclaimed everywhere as a masterpiece.

□ □ □ □

## To the Query Editor:

Can you give me any data about Pedro de Cordoba whom I saw recently at the Majestic? DESIRING INFO.

*Answer:* Mr. de Cordoba appeared both in "Carmen" and "Temptation" with Geraldine Farrar. He was born in 1881 in New York city. His first stage engagement was in 1902 in the cast of "If I Were King" with E. H. Sothern. A late one was with Margaret Anglin and a later one with Marjorie Rambeau in "Sadie Love," now running in New York. His name is Spanish, some of his forbears having come to America from Spain.

□ □ □ □

## To the Query Editor:

Who is Edward Martindell, who played the bachelor in "The Foundling." MILDRED.

*Answer:* He was born in Hamilton, Ohio, and was given a musical education in Cincinnati. His earliest engagements were in opera, but he has played for many years in legitimate. He has played opposite Fritzi Scheff, Kitty Gordon and others in musical comedy or light opera and for six months he toured in vaudeville with Mrs. Patrick Campbell, who was recently in Columbus.

## To the Query Editor:

Will you kindly tell me through your magazine something about Pauline Frederick. (1) Where is her home? (2) Why do we not have more of her pictures? (3) Does she command a high salary? We are becoming very fond of this talented woman and would like to know more about her. STUDENT.

*Answer:* (1) This gifted player, who was born in Boston in 1884, (we give this additional knowledge because you seek general information) makes her home in New York city.

(2) The Majestic can offer only the regular releases. It presents Miss Frederick whenever possible, believing with you that she has exceptional talent and that she is really popular.

(3) She must command a high salary, as the Famous Players induced her to forsake the stage when she was considered one of the very foremost of its leading women, as witness her appearance in "Joseph and His Brethren."

□ □ □ □

## To the Query Editor:

(1) Who played Pierre in "Helene of the North?"

(2) Who played Ethel in "Snobs?"

INQUISITIVE.

*Answer:* (1) Elliott Dexter, who recently married Marie Doro. Remember, however, that Conway Tearle had the part of Helene's lover.

(2) This part was done by Anita King, who appeared personally at the Majestic theater not long ago.

□ □ □ □

## To the Query Editor:

(1) How tall is Edith Storey?

(2) Is she a blond or a brunette?

SARA J.

*Answer:* (1) She is five feet five, according to studio information.

(2) She is a brunette, as you must have observed when you saw her in "A Price for Folly." She wore a blond wig in "The Island of Regeneration" because of certain requirements of the scenario.

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LENORE ULRICH  
FANNIE WARD  
CHARLOTTE WALKER  
ELSIE JANIS  
EDNA GOODRICH  
BLANCHE RING  
CONSTANCE COLLIER

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See Them at the Majestic



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